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RAY LEWIS

Editor and Managing Director

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Edison



THOMAS A. EDISON identified directly through Motion Picture production with our Industry; and through various channels which are so numerous in their ramifications that we will not stop to amplify them here, was crowned the King of Light, by public acclamation at the Light Jubilee held in his honour.

The scientist and inventor is eighty-two, and still talking for Motion Pictures. Eighty-two and still turning his eyes upward toward the Sun, the Source of all Light!

The fiftieth anniversary of the incandescent lamp as a practical institution was celebrated at Greenfield Village, Dearborn, Mich., Oct. 21st, and our news reels flashed the event around the world through the magic of the Screen, which had recorded, and were reproducing these addresses as they were delivered on this occasion of occasions, with moving pictures.

President Hoover conveyed to Edison an appreciation from the United States which commended and extolled Edison's contribution to progress, but when one hundred and forty-four radio stations were tuned in to broadcast this tribute; and thousands of Screens visualized the proceedings of the Jubilee, which were graced, by not only the President of the United States, but the Wizards and Giants of Science, of Trade and Commerce, the event became a medium of recognition from the civilized centres of the world!

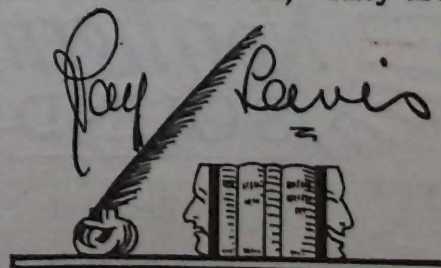
Surrounding Edison was Henry Ford and his son, Edsel; Samuel Insull, Owen D. Young, and Gerard Swoope, Chairman and President of General Electric. Present also on this occasion were P. E. Crowley, President of the New York Central; General W. W. Atterbury, President of the Pennsylvania Railroad; L. A. Loree, President of the Delaware and Hudson, and Daniel Willard of the Baltimore and Ohio Railroads.

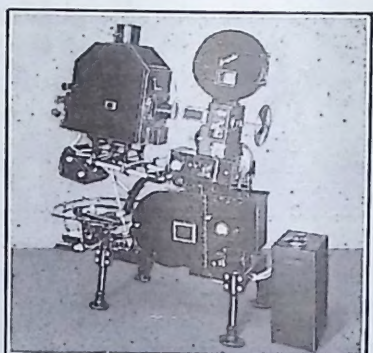
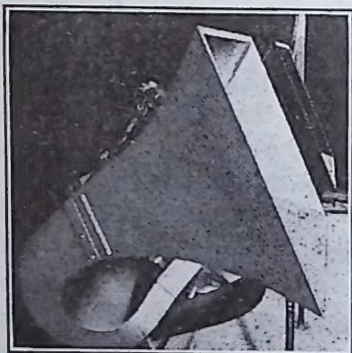
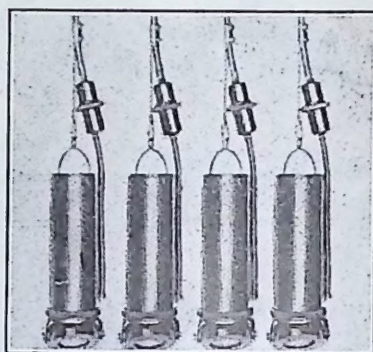
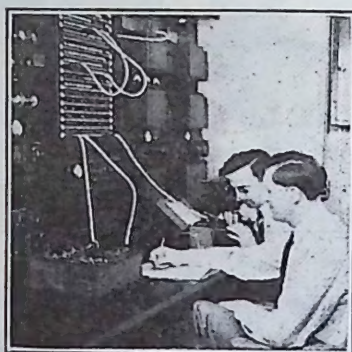
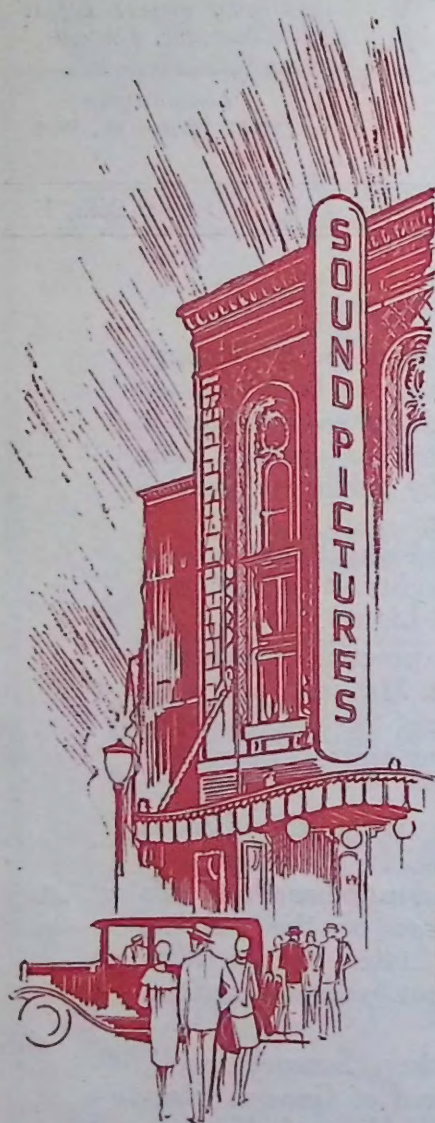
Well-known to our Industry was another distinguished guest, Otto H. Kahn, a power in Art, in Finance, in Philanthropy. John D. Rockefeller, Jr., Orville Wright, first king of the air; Madame Curie, co-discoverer of that precious benediction to Mankind, namely, Radium; and another name, still new to our Industry, but one which looms formidably on our Screen's horizon, E. F. W. Alexanderson, inventor of Television!

Of course Will Rogers was there in a Halo of Light, the original Spotlight, for does not Will Rogers make the heart light, when it is disposed to be gloomy, does not Will Rogers philosophize upon our screen, rivaling the merry presentation of Wisdom as revealed in Aesop's Fables?

President Hoover in giving tribute to Edison, embraced in his laudatory address an appreciation of all inventors and scientists of whom he said, "They are among our most priceless national possessions. Not by all the profits of all the banks in the world can we measure the contributions which these men make to our progress."

It was a spiritual tribute to a so-called materialist, in an age of so-called materialism!





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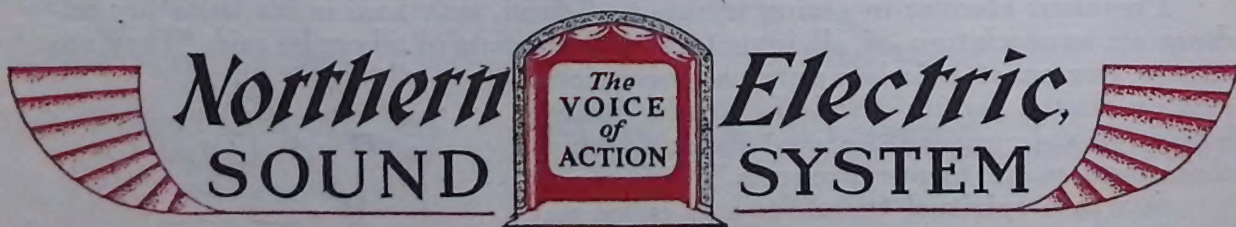
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REBEL



RAY LEWIS

PRESENTS

WARNERS made Motion Picture history with Al Jolson in "The Jazz Singer," but previously Warners, by their initiative in the acceptance of Vitaphone, achieved for Motion Pictures what the Declaration of Independence accomplished for the States of America. The relative value of the comparison should of course be taken into consideration.

This comparison, though it may prove odious to Britishers and to Americans, suits the purpose of its usage, for the Industry which broke away from tradition, and allegiance to the Silent Screen; and started an Independent State, a territory all its own, led by the Rebel Vitaphone, has like the Declaration, proved to its own country, and the nations of the world, that all innovations are not visionary, that all revolutions are not premature; and that some are in the nature of an evolution. It has also repeated the demonstration that rebels are likely to become, not only the saviour of an Enterprise, but of a nation!

SINCE we are not desirous of conversing in parables, or employing subtleties to disguise the import of our meaning, we will "make a long story short," as we say in our convincing and illuminating Americano; and present Warner Bros. in the relationship of their true value to the Industry of the Screen, which incidentally, and intentionally, they have made "sit up and take notice!"

Warner Bros. are persistently and consistently establishing precedents of merit in picture production. They are Independents in the fullest significance of this term. They are pioneers, original and progressive, they are economists, but they are idealists also, hence this unblushing tribute, greatly inspired by their latest superlative effort, "Disraeli."

"DISRAELI" is a most notable achievement, an illuminating motion picture, which through the power of Vitaphone speaks eloquently for itself, eloquently, entertainingly, and dramatically, forcing the Muse of Comedy and Tragedy to become maternal toward her step-child, Motion Pictures.

And what of Motion Pictures? This Goddess of the Screen ceases to flutter about like a hen which has hatched out a squawking duckling, this Motion Picture Goddess looks upon her legitimate, though natural child, with that maternal wisdom which realizes that "the child is father of the man."

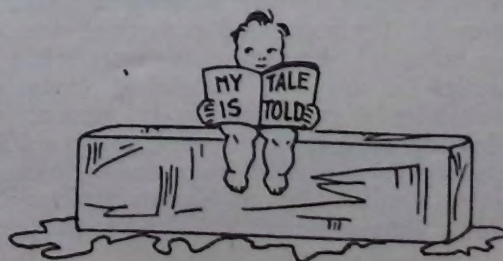
GEORGE ARLISS, as "Disraeli," has long since received international recognition; and his "Disraeli" has taken its place among the dramatic classics of our stage! Now comes the Screen to resurrect, revitalize and rejuvenate "Disraeli," to introduce him to a new generation of theatregoers of international proportions; and to eliminate the last of the prejudiced hosts of Talking Motion Pictures. "Disraeli" is sublime Talking Picture propaganda!

The screen has added to its other virtues, I am herein interested only in the virtue angle, a quality of dramatic interest, imagination, perspective, it has given the drama a breadth of presentation, a scope for its interpretation which the drama without the aid of the Screen could not possibly attain.

GEORGE ARLISS rises like a Titan to contest the supremacy of Emil Jannings as the Screen's Olympian Histrionic God; and wins the laurel wreath for the best male characterization, adding to what Jannings has given us in "The Last Command," the glorious cadence of the English language. Speech may be Silver, and Silence Golden, but in "Disraeli," Arliss gilds the Silver of the Screen, with the Golden Glow of Man's supreme blessing, the power to give utterance to his thoughts, the Power of Speech.

I long for the oratory and the pen of Cicero, to convey to you, my readers, how splendid is this production; the word Masterpiece has been well-browned with usage; and perhaps it has it charm, but never was a more fitting occasion for its service.

"DISRAELI" will establish for Talking Pictures what "The Birth of a Nation" established for the Silent Screen! It is America's noblest gesture of appreciation for English literature, traditions, history, it is Warner Bros. glorious monument to a great Jew!



Observations



By The Editor

"Let he who observes, observe that he too is being observed in his observations; and therefor let him make his remarks as he observes the subject of them, nor add a tittle, nor a jot to that which passeth between the observer and the observed. So by these rules may all men know the observer is observant."

"DISRAELI" is such a triumph that it continues to thrust its artistry upon my memory; and being a Canadian, I cannot help but wish that England had made that picture, although I bow my head in homage to American Enterprise.

* * *

ENGLAND'S great citizen, England's great statesman, England's great Jew, who gave to England, for the bounty of her tolerance and grace, his heart, his brain, his soul. "Disraeli's Inner Man," who rose to the call of Queen, and crowned Victoria, victorious, Empress of India!

* * *

FOR this, was this Jew born, and though the England of his birth, taunted his Hebraic ancestry, mocked at his fastidiousness, guffawed at his wit, those "who came to scoff," at what they termed the mad Jew's "ditch in the desert sands," "remained to pray," and gave their homage to "Disraeli's glorious minority."

"Disraeli" as produced by the Warner Bros., reflects its quality upon their name.

* * *

THE CAST which in addition to the star, includes Joan Bennet as Lady Clarissa, Florence Arliss as Lady Beaconsfield, David Torrence as Lord Probert, Doris Lloyd as Mrs. Travers, Anthony Bushell as Charles, Lord Deeford, Michael Visaroff, as Count Bosrinov and other excellent players, reveals in the various characterizations the England of Yesterday, "Disraeli's day", and Gladstone's day, the England of to-day!

A self-satisfied England, taking its rugged dreamers, at a discounted worth; and resting secure in the thought of its superiority!

* * *

IT IS "Disraeli" which provokes these thoughts with visions of England's beauty and her history! It is "Disraeli" which throws down the gauntlet with an English grace, to meet England's "Mr. Wu," born in China, but presented by England to establish a British Film Industry!

A "Mr. Wu" of cunning and of hate, who spat upon the English with Oriental good taste!

England legislates, bemoans the fate of War which held her Screen back from an era of development and of prosperity!

* * *

ENGLAND which calls names, unpleasant names to get a Film Trade for her Industry at home; and in the territory of her associated countries, once humbly termed her colonies! England calls names, while Young America, slips his arm into "Disraeli's", captures England's most colorful statesmen for his screen; and for all that England has said about the American Film Industry, the obnoxiousness of its monopoly, Young America gives us English History, England's pictorial beauty, England's Empire-Building diplomacy back of Eng-

lish Imperialism, England's Youth, so clean, so idealistic, and yet so befuddled when its traditional impulses are founded on a plane of Aristocracy, which doles out doles, and builds dreams, or an England founded on "model cottages"!

* * *

WE, British-born devotees at the shrine of the screen must get our English inspiration, so it seems, from America!

When "Disraeli" had the vision to outbid Russia for the Suez Canal at a propitious moment, "Disraeli," not only "seized Time by the forelock," but "stole a march on Time"!

* * *

THE AMERICAN Film Industry has stolen a march on the British Film Industry by the production of "Disraeli." Will England now take her cue? English history is rich in story material. America is hunting and searching for that which has a screen flavour. America is out to give not only England, the British Empire what its people want, but to give the screens of the world what they want. America the great talker, is working to-day and permitting England to do the talking!

* * *

THE CHILDREN are wont to say, "sticks and stones will break my bones, but names will never hurt me." The markets of the world are for the people of the world, in order to get into these markets one must trade in a necessity, or a luxury. Both have a following; and in order to secure the trade of either, or both, you must be prepared to meet competition with quality!

* * *

THE TALKING Motion Picture turned all eyes toward England, but when "Disraeli" calls out "Eyes Right," and he is talking in the U. S., for an American Film Industry, we cannot help but turn our vision there, give tribute where it is due; and being piqued, ease our short-sightedness with a feeble attempt at wit, forsooth, it takes a Jew to discover a money-making Jew!

* * *

WARNER BROS. will not only reflect a noticeable credit on the Jew, cement a friendliness twixt the Empire and America, but will find much profit in being a prophet!

* * *

ALFRED E. GREEN should feel elated at his success as director of this epic; and while we are giving praise, let me be generous and comment for your approval, the presentation of "Disraeli", by way of advertising and publicity. A. P. Waxman is the good physician in this case.

* * *

IT IS no doubt superfluous to add that Vitaphone gave voice and tone to this production; and that "Disraeli" will elevate the tone of Vitaphone!



Looking Them Over



"Why Bring That Up" and "The Greene Murder Case"

UPTOWN — Nelson Shea, Manager. Jack Arthur presentation. "Why Bring That Up?" with Moran & Mack, those "two black crows" who have been making a record, crowing all over the world.

THE STORY has been built around the entertaining ability of this vaudeville team; and when these boys stay in their line, its a chalk mark, you can't beat!

THROUGHOUT the film Moran & Mack get a chance to "do their stuff," and if anyone thought their records were good, they should see these boys on the screen, they're better and funnier; and they have some new stuff just as big as the old!

I can't see either of them in a love complex, but this may be due to an association of ideas.

MORAN & MACK have identified themselves with a certain form of entertainment, which is profitable to entertainer and entertained, why try a larger order?

The story for the presentation of the stars fits into the picture, until the vamp is introduced, none other than Evelyn Brent, and at this point your affection for Moran & Mack, your anticipation of the funny things which they might say, in their funny way, helps out prodigiously. You're waiting for more of it.

PARAMOUNT, in this case, the case of "Moran & Mack" is the "early bird" which "will get the worm." The picture will draw, the team is sure to please, "thar's gold in that," so why worry? Evelyn Brent, by the way, looks and acts the part of the hard-boiled trouser!

PARAMOUNT, the following week, had a fine picture at the Uptown, "The Greene Murder Case," with William Powell who seems born for a "crook world." Frank Tuttle directed this all-talking mystery drama, with dramatic-value skill. You know the S. S. VanDine

novels, with Philo Vance doing the Sherlock Holmes stunt? This is one, Powell, as Vance, endeavors to solve the murder of a brother, who with another brother, sister, and half-sister, live in the Greene Mansion, at best a creepy, time-worn habitation. The half-sister is wounded when one brother is murdered.

The development of the story is thrilling; and as is usually the case in mystery murders, the innocent suspects furnish the suspense.

"THE GREENE MURDER CASE" is especially well-done. It has a fine cast; and moves with a rapidity of action which makes it outstanding.

SOME TIME back "Madame X" played the Tivoli Theatre. It is too good a picture to pass by with the slight reference which was made to it. Directed by Lionel Barrymore it bore all the imprints of dramatic values as we know them on the stage; and adaptable for screen purposes by those who know such values. Lionel Barrymore is one of those who know.

RUTH CHATTERTON rose to some very great moments as "Madame X." She will be remembered for this part, especially in the scenes which mark her degradation. In her debauchery in Paris, in Venice, in her utter abasement, she gave the fans of the screen something they had to respect in histrionic ability, she held them, and she thrilled them, rising in her interpretation to a dramatic triumph in the Trial Scene!

LEWIS STONE, as the husband, had a role which was his own; and Raymond Hackett, as the son, was most convincing in a difficult and arduous role.

"MADAME X" is one of the Metro-Goldwyn-Mayer's quality productions.

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A Thrilling Story of a Race Against Time

By J. S. Richardson, Research Products Engineer, Northern Electric Co. Ltd.



Left to right: A. N. Trepanier, Manager; A. J. B. Robert, Proprietor; J. S. Richardson, Installation Engineer, Northern Electric Sound System; A. Gaudette, Chief Operator.

I HAD just completed a very pleasant "stand-by" week at the Palace Theatre, in Arvida, Que., when I received a telegram telling me to proceed to the Capitol Theatre at Three Rivers in the same province. The Three Rivers theatre required the addition of synchronous equipment to add to the non-synchronous system already installed there. The telegram said the house was due to "open" on the 23rd, and as this was the 18th, I hoped there had been a mistake in transmitting the wire. I travelled from Bagotville to Quebec City by boat, and from there to Three Rivers by train, arriving at 3 o'clock on the morning of Friday, September 20th. Large advertisements scattered through the town assured me there had been no mistake in the telegram. The "opening" was to be on the 23rd. Four days to do the job.

AT EIGHT THIRTY I was at work. The theatre management rendered every possible assistance, and when the theatre closed on Saturday evening one Universal Base was tested on Film and Disc Reproduction. On Sunday the second Base was assembled, and by eight o'clock the same evening everything had been tested, and found to be in order.

DURING the final testing on Monday morning, one of the two Motor Control Boxes developed a defect, and rendered one Base inoperative. Mr. Harry Dahn, the Manager of the Capitol Theatre, Montreal, was in Three Rivers at the time, and suggested getting in touch with Mr. Walter Hoffman, Famous Players Supervisor of Projection for Montreal, with a view to having a replacing control box brought down by road. This was done.

WE ESTIMATED that the required article would arrive not later than five o'clock, the distance being only ninety-eight miles. As the show was not due to commence until seven, this would still give us lots of time for testing. But five o'clock brought no control box, and so did six. At a quarter to seven the house was packed to capacity, and the management were prepared to give huge sums of money for anything that looked like a control box. By five minutes to the hour the tension became very critical, when suddenly the peace of the village was rent by the sound of a vehicle being driven down the main street at high speed. All other traffic instantly ceased, the shopkeepers came crowding to their doors, the policeman straightened his helmet, and the fire chief began putting his horse in the wagon.

WITH a jerk a very old and dilapidated car came to rest at the door of the theatre. In the front was Walter Hoffman, wiping a fevered brow, and in the back — was the motor control box.

IT WAS just like one of those old fashioned film serials, where the hero arrives at the last moment to save the situation. Walter was just a little breathless, as if he had ridden all the way on horseback. Whilst the box was gently carried to the booth by a squad of ushers, sustenance was found for the savior of the day. Recovering breath he briefly told the story of his desperate ride. Of the narrow escape from the Buick at Lanoraie, of the encounter with and sudden demise of two chickens ten miles further on. How the train brushed his rear bumper at Berthier Junction, and of the breaking down of his bus with still forty miles to go, and how the very old and dilapidated car was hired to complete the journey.



Exterior view of Capitol Theatre, Sherbrooke.

It was a great story.

HE SHOULD have told it from the stage, with musical accompaniment rising steadily towards the climax, and finishing with a crash of cymbals and drum. That would have been magnificent. —But instead we slammed the motor control box into position and put on the show on scheduled time, and it went over just about as big; for the feature was "Innocents of Paris." The French patrons were most enthusiastic.

THE OPENING day coincided with the owner's birthday, and he invited all concerned to a very nice party at the Chateau de Blois.

FOUR DAYS later it was learned that this was the One Hundredth installation of Northern Electric Sound Systems. — One hundred! and it was only on September 1st, last year that the Palace in Montreal opened its doors as the first permanently "wired" theatre in Canada.



Interior view of Capitol Theatre, Sherbrooke.

"Paramount on Parade" Now Being Prepared

Jesse L. Lasky, first vice-president of Paramount Famous Lasky, announced that details are almost complete for the filming of an ambitious talking and music production to be called "Paramount on Parade."

This audible spectacle will include songs, dances and scenic effects carried out by a number of the most noted figures in the amusement world.

Every talent represented in Paramount's stock company of a score of stars and nearly half a hundred featured players will be represented in "Paramount on Parade," according to Mr. Lasky. Among the names he mentioned are: Richard Arlen, Jean Arthur, William Austin, George Bancroft, Clara Bow, Evelyn Brent, Mary Brian, Clive Brook, Nancy Carroll, Ruth Chatterton, Maurice Chevalier, Gary Cooper, Kay Francis, Harry Green, James Hall, Neil Hamilton, O. P. Heggie, Doris Hill, Phillips Holmes, Helen Kane, Dennis King, Jeanette MacDonald, Fredric March, the Four Marx Brothers, Mitzi, Moran and Mack, Jack Oakie, Warner Oland, Eugene Pallette, William Powell, Charles Rogers, Lillian Roth, Hal Skelly, Regis Toomey, Fay Wray and others under contract.

Every director, story writer, artist and specialist in set designing at the Paramount studios will have an opportunity to contribute to the production. Besides Mr. Lasky's personal interest in this offering, B. P. Schulberg, general manager of production at the Hollywood studios, is supervising it, being aided by Albert A. Kaufman, Mr. Lasky's assistant, and by Elsie Janis.

Pathe Executives Visiting Exchanges

E. B. Derr, Executive Vice President, and Phil Reisman, General Sales Manager, of Pathe Exchange, Inc., left the home office this week to visit the organization's exchanges. Mr. Derr will cover the Eastern offices and the Southern offices and Mr. Reisman will cover the Middle West and the West.

Mary Nolan's Picture To Be "Barbary Coast"

Mary Nolan's next Universal picture will be "Barbary Coast," from an original by Winifred Eaton Reeve. A cast and director are yet to be chosen. Miss Nolan's first starring vehicle for Universal is "Shanghai Lady," an all-talking picture soon to be released.

"The Hollywood Revue"

Stars and Yet More Stars Light Up Metro-Goldwyn-Mayer Entertainment

LAST WEEK we extolled the quality of Metro-Goldwyn-Mayer's "Hollywood Revue," we were going to say M-G-M, but refrained, since a trademark is worthy of more space, a little less hurried attention, and much less mechanical precision. We know that RC and WE is more simple for stock quotations, but we aim to be original; and with all due respect to the world of Industry, of Trade and Commerce, when Time and Space allow us liberty, we will remember the artistry of our Film Industry, and name our trademarks in the dignity of their full quality.

* * *

IMAGINE what is going to happen to us if the United Artists begin calling themselves UA, which any Englishman would be fully justified in considering as an abbreviation for the United States of a United America. But to the point, although we grant our meandering is well-sustained, to the "Hollywood Revue," built for the world's entertainment.

* * *

IF YOUR EDITOR does not buy the song, or a record of "Singin' in the Rain," the melody will plague her to death! Once you hear it you have to learn it. It looks as if it is going to intrude upon the popularity of "The Wedding of the Painted Doll," for to dance to "Singin' in the Rain" is a delightful task; and tasks which are delightful generally last, despite what the pessimists say about things which are "too good to last."

* * *

SONGS which are tuneful, which have a disposition to make you "step out," generally do a great deal of "stepping," and "Singin' in the Rain" is going to cover a great deal of territory before the dancing feet of the world grow weary of its beat!

* * *

THIS SONG is but one of several song hits in the "Hollywood Revue," and although it was given a featured position with many presentations, the song was there, hence the featuring.

* * *

IF YOU glance up at the stars which illuminate the heavens, you are unable to count them. The same applies to the stars which illuminate the Metro-Goldwyn-Mayer "Hollywood Revue." There is Marion Davies in a breezy little number, and Norma Shearer, beautiful in speech, in action, in person, in a scene from "Romeo and Juliet." There is Joan Crawford, who knows that God gave her legs to dance with; and there is no breaking of that commandment with her.

* * *

THERE is Bessie Love, who is a "love" in the Gus Edward's Revue; and in a number in which she "steps out" with the boys.

* * *

THERE is Marie Dressler, who with Polly Moran, is a feature of a Gus Edward's number, and who knocks the ukelele out of "Ukelele Ike," with the original Gus a partner to the deed! Yes, boys and girls, you know Gus, he was always strong on girls, he is there in the flesh, telling the calico pyjama babies that "Lon Chaney Will Get You If You Don't Watch Out," and does he?

About twenty Lon Chaney's get the girls in "The Hollywood Revue," because in a Revue one Lon Chaney would not do.

* * *

IMAGINE, exhibitors being able to give your patrons twenty Lon Chaney's all at once, and at the same price! I bet Gus is responsible for that idea! But where were we? Oh yes, we were talking about Gus with Polly Moran, but there is Charlie King too, Marie and Polly and Bessie, Ukelele Ike and Charlie, all doing their bit, albeit both Marie's and Polly's are hefty bits.

* * *

DID we laugh? Meaning the audience and your editor, we're still laughing. You know, "the part that comes over the fence last?" We're talking about chicken now. You do know? Well, Marie doesn't care who gets bumped, that part does not come over the fence last with Marie, it's her defence, that's why we're still laughing; and Polly's histrionic ability, and her leather-lunged vocal harmony, especially when she hits high C in "Sonny Boy," well, it's a hit alright! Although this group give you a big number, you hate to see them leave and wish it would last longer.

* * *

BUT we must not forget to mention the scene from "Romeo and Juliet," as I previously related, Norma Shearer was "just too lovely for anything." It's true, I heard a fan say so, and what fans say, usually repeats itself at the box-office.

* * *

JOHAN GILBERT was "Romeo," he certainly has not forgotten how to kiss Norma, and imagine, he gets paid for it too; and when Lionel Barrymore changed the balcony scene as Shakespeare wrote it, to a "necking" scene, on advice from Hollywood, John and Norma gave Shakespeare a modern slant, which a modern audience took up with a gusto of appreciation.

* * *

THE JEWEL SCENE and song was as beautiful as the definition ascribed to woman, "a dish for the gods when dressed by the devil," but since this Jewel scene was undressed by the gods, for those who are less than the gods, use your own imagination, there's no extra charge.

* * *

BUSTER KEATON arrives on this scene, Buster still sober of mien; and just as capably amusing as he ever was. Then there is Anita Page and Conrad Nagel, Jack Benny as the master of ceremonies; and what a master! There is that wonderful Ballet, there is colour, snap, ginger, a lavishness of production and an easy-going direction, there is Laurel and Hardy, at least I think they were there, and if they were not they won't mind, the "Hollywood Revue" is such a classy company.

* * *

THE THREE SISTERS who sang, were there. I wish I had kept my program. Brox Sisters, that's their name, but I haven't told you the half of it, so get a booking quick, for what I have missed is as good as what I have told you about! Can an audience want more for their money?

Winnipeg News

(Special to The Digest from Winnipeg)

Sir John Martin Harvey, the English actor-manager, expressed surprise at the dearth of British motion pictures showing in Canada. In every city he has visited on his present Canadian tour he has inquired for any theatre showing British pictures and he has not come across one that screens them, or has them on their programme.

Sir John stated in Winnipeg that there are 30 or 40 splendid British pictures which are worthy of the serious enjoyment of Canadian audiences, but he finds that none of the theatre managers are in a position to book any of them as the film exchanges have in stock only the United States product for the screen.

Sir John appears to be of the opinion, which undoubtedly he will carry away with him, that all of Canada is wedded to the American screen and accept the American characterization of screen dramas and comedies because they cannot see any of the British type; and he states it is a situation which should be looked into by the British and Canadian Governments.

Some months ago Sir John appeared in a screen version of "The Burgomaster of Stillmaunde," which is now ready for Canadian audiences, as he saw a private showing before he left England.

The former Orpheum vaudeville theatre, Fort Street, Winnipeg, which building was erected 20 years ago, has been renovated and decorated, the projection room enlarged and the entire building and stage equipped with the most modern devices in sound pictures, at a cost of \$25,000. It will be shortly re-opened under its new name, "The Winnipeg."

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New De Luxe Sound-on-Film for Theatres already equipped with Phototone Model T4.

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New De Luxe Sound-on-Film only, complete, suitable for any make of projector.

Above for Theatres seating up to 900.

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H. M. Thomas, Western Divisional Manager of the Famous Players Canadian Corporation, who has been in Winnipeg since September 1, looking after the RKO Vaudeville installation at the Capitol, has left for Vancouver, B.C., with Mrs. Thomas where the next few weeks will be spent in the corporation's interest.

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Warner-Paramount Deal Reported In Press As Off

The deal between Paramount and Warners for a tie-up appears to be off, according to various statements appearing in the press. The Federal Trade Commission is said to be responsible, by those who are in the "know-all." To join up in a manner favorable to the Commission would cost the companies a fortune, so they say, but between you and me, not for publication, what is the economic value of any tie-up on such a market. Who would underwrite, or take up a new issue? However, I'm for peace, here's to Warner Bros. who say they're too strong for any tie-up, here's to the Trade Commission, which is reported as on the job; and here's to Ray Lewis' intuition. Why try to be a bull on a "bare" market?

R K O's "Rio Rita" Clicks on Broadway

One of the big shows New Yorkers are talking about is RKO's "Rio Rita." "It's wonderful, it's beautiful," they sing; and add "Rio Rita," instead of "Annabelle Lee."

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635 Theatre Chairs and two Simplex complete motor drive Style "B". Will sacrifice if sold at once.. Apply
BOX 4 — DIGEST

Fox Building Montreal

On top of the rumours that Paramount is likely to bid for the Famous Players Canadian chain of theatres, comes the news that Fox will build a 4,000 seat house in Montreal. Those who do not believe that Fox will have theatres in Canada can keep on thinking that way, if it gives them any comfort. Fox will do just as he wants to, and if he is interested in having theatres in Canada, try to stop him. It's good exercise!

New Theatre For Saskatoon

R. M. Buchanan, of the Buchanan, Summer Co., Ltd., stated, on behalf of Henry Morton of Winnipeg, who turned over his group of theatres to Famous Players, some time back, that a new company is to be formed, to operate a chain of theatres from Winnipeg, West.

The Saskatoon theatre will cost \$150,000 and will be built on Twentieth St., W., a corner location, between Avenues C & E, has been selected.

Mr. Morton is to be Managing Director of the new chain.

The Western Electric equipment is to be installed. The theatre will have a capacity of 1,000.

Picture Stocks Flop

Picture stocks took a downward leap among the other hard-pressed stocks. Conspicuous in holding its own was the Warner Bros. shares.

Western Equipment Throughout Britain

Talking equipment installations are gathering speed throughout Great Britain. A report credits Western Electric with over 275 installations in Great Britain.

Rouyn Quebec Theatre

A new theatre will be erected at Rouyn, Que., adjoining the Noranda Hotel. Hill, Clark and Francis, Limited, are the contractors.

Col. John Cooper Returns to Toronto

Col. John Cooper led a valiant picture discussion during the annual session of the Canadian Pax Conference, held at Montreal recently.

Oh Boy!

Can you blame me for feeling like this!



I've just installed

Talkietone-Phototone Sound-on-Film

It's easy to operate—perfect in reproduction—and it doesn't damage the film.

Radio Industries of Canada Limited
Toronto Winnipeg Calgary

Fire at Bijou, Saskatoon

Three hundred persons filed out without panic when fire broke out in the projection room of the Bijou Theatre, Saskatoon, Sask., shortly after 8 o'clock the night of Oct. 21. The damage from the blaze was slight but Jerry Deatry, the operator in the booth, was badly burned on the arms when he tore the blazing film from the machine. A sudden break in the celluloid caused the blaze. The breaking of glass in the projection room and a warning from the management soon cleared the theatre, the patrons walking out in an orderly manner. The brigade soaked the front of the theatre with streams of water, causing some loss.

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Show Business



The Broadway Theatre, popular film centre of Vancouver, B.C., has been closed for a talking picture installation and for alterations. The re-opening feature, according to Manager H. G. Copley, is "The Mysterious Dr. Fu Manchu."

The last of the downtown theatres of Winnipeg, Manitoba, to be wired is the Province, which is now being fitted with a DeForest equipment under the direction of Manager H. N. Jernberg.

Robert Simmons of Calgary, salesman for Regal Films, Limited, was suddenly stricken with pneumonia at Drumheller, Alberta, and his condition is reported to be serious.

The Elks Theatre at Viking, Alberta, was the scene of a hold-up by a lone armed bandit when Ronald Metcalf, cashier, was robbed of \$75 during a performance. When the alarm was given, Provincial Officer Miller, who was a patron in the theatre, and others gave chase but the robber made his escape in an automobile.

An exciting experience fell to Don Stapleton, manager of the Centre Theatre, Ottawa, Ontario, when he was passing through the village of Dunbarton in the early morning while on his way back to Ottawa by automobile. Mr. Stapleton discovered a house in flames and succeeded in arousing the occupants who made their escape just in time. The structure was burnt to the ground.

The Remy Theatre, Ottawa, formerly the Rex, a picturesque suburban house owned by P. J. Nolan, experienced a jump in popularity when it re-opened with complete Western Electric equipment, admission prices being raised to a flat 25 cents.

The Royal Humane Society of Ottawa, Ontario, raised \$3,000 through public subscriptions, thanks to the efforts of J. M. Franklin, manager of B. F. Keith's Theatre, who is a director of the society.

Common stock of Famous Players Canadian Corp. was placed on a dividend basis, as expected, at a meeting of the Board of Directors in Toronto, October 17, the dividend being at the rate of \$2 per annum payable in quarterly instalments. The first disbursement of 50 cents will take place December 2.

This step was made possible through the success of talking pictures, installations having been made in more than 100 of the company's theatres. The first theatre to be wired was the Palace in Montreal which introduced audible films on a permanent basis on September 1, 1928. It has been currently reported that earnings during 1929 were double those of the previous year but the corporation has spent \$2,000,000 in wiring and altering theatres. The company has 15 years in which to pay for the equipment, it is stated, but the adopted policy is to plow back a considerable portion of earnings so that the obligation will be speedily removed.

The capital structure of the Canadian company was materially changed some months ago when the preferred stock and funded debt were retired and refinanced

through new issues of bonds and debentures while the old common stock eventually was split four to one. Arrears of nearly seven years' dividends on the second preferred were wiped out by giving each holder two shares of the new split stock.

Net available for distribution on the common stock is approximately \$2,000,000, or about \$6 per common share, this being obtained through the public's enthusiasm for the audible screen.

An unique moving picture demonstration of an educational nature was presented at the Walker Theatre, Winnipeg, Manitoba, in the form of a "Film Week" under the direct auspices of the National Council of Education and the Department of Education of the Manitoba Provincial Government, with fair success.

The program comprised a group of British and foreign film subjects, namely "Sokol," an official Czechoslovakian subject dealing with youth; "Plant Magic," a British film in natural color; "The Epic of the South Pole," depicting Captain Scott's Antarctic Expedition, loaned by the British Empire Film Institute, and "The Black Journey," a French film donated by Mr. Citroen, French automobile manufacturer, showing the first motor expedition across the Sahara Desert.

Each afternoon the Walker Theatre was reserved for Winnipeg high school students who attended in a body and on Saturday morning the audience comprised Boy Scouts, Girl Guides and pupils of private schools. Evening performances were open to the public and the admission scale was 25 to 75 cents.

BRANCHES of the Exhibitors Co-Operative of Canada, Limited, Toronto, an independent group, have been established in five different sections of the Dominion following the holding of a series of meeting under the direction of Earl Lawson, member of the Federal Parliament, who is chairman of the society; F. R. Lemon, national buying agent for the independent exhibitors; W. A. Baillie of Toronto, president, and others. Co-operation has been extended to the organizers by Phil Hazza, general manager of Tiffany Productions of Canada, Limited, who has promised first chance on Tiffany-Stahl franchises to members of the society. The organization now boasts a membership of 300 in Canada, it has been announced by Mr. Lennon of Toronto.

Allied States organization in the United States has taken a direct interest in the Canadian movement, although the M. P. T. O. is strongly organized at Toronto. The man in charge of the Quebec branch of the Exhibitors Co-Operative of Canada is C. B. Howard, of Sherbrooke, Quebec, who is a member of Parliament, an exhibitor and has an interest in an independent film exchange. A meeting was held at Winnipeg recently when J. A. Wilson was placed in charge of the branch for Manitoba. Another meeting was held at Calgary, Alberta, for the establishment of a branch for Alberta, while previously the society had been organized in the Maritime Provinces with offices at St. John, N.B.

The Exhibitors Co-Operative was recently granted a charter by the Canadian Government and the latter, at the request of the society, is investigating the chain theatre business in the Dominion.

Round About the Studios

George LeMaire, producer of three series of Pathe talking comedies, has signed Billy West, well known star and producer, as his associate director. West began his new assignment in the making of "Big Time Charlie," recently completed at the Pathe Sound Studios in New York.

Columbia's first big musical attraction "Broadway Scandals," starring Sally O'Neil, Jack Egan and Carmel Myers, in a colorful story of the stage and two-a-day, will have its gala world premiere at the George M. Cohan Theatre on October 28th. It follows "Flight," the company's all-talking drama of the air, which has been drawing capacity audiences to this theatre for the past few months.

Claire Windsor, the popular screen star, will make her first vaudeville appearance, on November 2nd, when she will start an RKO tour at the Albee Theatre in Providence, coming to New York later. Miss Windsor has just finished her first talkie picture "Mid-Stream," and her stage tour is under the direction of Arthur Klein and Terry Turner.

Pathe Sound News again burned up speed records in presenting its report of the first World's Series game between the Cubs and the Athletics at Chicago, Tuesday. Made as a special, the sound pictures of the game were being shown by Pathe Sound News accounts in New York and vicinity all during Wednesday afternoon and evening. Other prints were despatched by limited train and airplane to Chicago, Philadelphia, Cleveland, Minneapolis and other large releasing centres in the East and Middle West.

Two sound camions recorded the game's highlights for Pathe.

William Powell's first vehicle as a full-fledged star for Paramount will be a story depicting the highlights in the dramatic career of "Natural" Davis, bred in the blood metropolitan gambler, according to an announcement made by Jesse L. Lasky, first vice president in charge of production.

Carl Laemmle, president of Universal Pictures Corporation, is enroute to Universal City, where he will spend the winter at his Beverly Hills home, Dio Dorados. In New York he expressed himself as being particularly pleased with the stewardship of Carl Laemmle, Jr., at the studios.

Abraham Meyer, who recently went to Hollywood from New York to supervise the musical programme for Tiffany-Stahl forthcoming productions to be released under its new Franchise plan, has lined up some rare talent for this work.

Abner Silver, author of "Mary Ann," "C'est Vous," "Say It Again," "Angel Child," "Am I A Passing Fancy," and many others, will compose new songs for Tiffany-Stahl productions. He has written two catchy airs for "Painted Faces," starring Joe E. Brown. One is "Bashful Baby" sung by Dorothy Gulliver, with Ray West's orchestra playing the accompaniment. Another is "Someone You Like" sung by Lester Cole, who won laurels in "Good News."

Mary Nolan, who has just completed her first Universal starring picture, "Shanghai Lady," is preparing for another characterization created for her by Winifred Eaton Reeve, author of nineteen novels dealing with Japanese and American characters. The title is "Barbary Coast." This is the picture that was formerly referred to as "Mademoiselle Cayenne."



Eddie Gribbon appearing in Tiffany Productions.

Having made his talking film debut as the crazy golf addict in "Dulcy" with Marion Davies at the Metro-Goldwyn-Mayer studio, Donald Ogden Stewart, noted humorist, is going back to his hobby of stage acting.

Stewart is now in Philadelphia where he opens in "Holiday" in which he scored a unique success on Broadway last season.

Radio Pictures is exercising a magic attraction for big production personalities these days. Perhaps it's the hopes of doing a "Rio Rita" or a "Hit the Deck" or a "Case of Sergeant Grischay," or of directing a Bebe Daniels, a Richard Dix, a Rudy Vallee, a Betty Compson or a Polly Walker on the Radio lot. In any event, the roster of Radio directors which now includes such names as Herbert Brenon, Luther Reed, Mal St. Clair, Wesley Ruggles, Melville Brown and others, is now still further swelled with the addition of Rupert Julian who has been signed to direct Bebe Daniels in her next big musical film, "Love Comes Along." He'll direct a cast which further includes Lloyd Hughes, Ned Sparks, Lionel Belmore and Montague Love. Rupert Julian gained fame as the director of the lavish "Merry-Go-Round," "The Phantom of the Opera," "Hell's Highroad," "Three Faces East" and "Silence."

Milton Ager and Jack Yellen, who recently wrote the musical score for "Road Show," are turning out new tunes and lyrics for "Take It Big," in which Van and Schenck are making their talking film debut for Metro-Goldwyn-Mayer. "Ain't She Sweet" was one of their first hits.

Coincidentally with the New York premiere of his first screen vehicle, "Applause," at the Criterion Theatre, Fuller Mellish, Jr., former stage and musical comedy actor, this week was placed under contract by Paramount to play an important role in the untitled Ben Hecht story now being launched as an all-talking production at the Long Island studio of the company.



Stan Laurel and Oliver Hardy getting instructions from Director Charles Riesner, in their sketch in M-G-M's "Hollywood Review."

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